



January 31- March 4

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2001

*Celebrating Louis Armstrong's Centennial*

The Carolina Jazz Festival is a program of the University of North Carolina at Chapel Hill



*James Ketch is a Bowman and Gordon Gray Associate Professor of Music and the Director of Jazz Studies at the University of North Carolina at Chapel Hill.*

Jazz is the most American of all art forms and Louis Armstrong best represents the freedom of expression and the sound of humanity that jazz embraces. Louis Armstrong, as much as any single artist of this century, demonstrated through his trumpet playing, his singing, and the generosity of his spirit, what it means to be an American. The 2001 Carolina Jazz Festival – Celebrating Louis Armstrong’s Centennial will unfold with the excitement and variety of a great jazz solo. From theatrical productions to the concert stage, from a symposium on the life and music of Louis Armstrong to the creative genius of saxophone legend Sonny Rollins, from student workshops and concerts with a talented group of contemporary jazz musicians to an exhibit of jazz-inspired art, from a jazz film festival to a swing dance, and more, the 2001 Carolina Jazz Festival is one of the most comprehensive and originally conceived festivals in the United States. Jazz has a century of stories to tell and a new century with which to continue the journey – I invite you to participate in the rich offerings of the 2001 Carolina Jazz Festival—I think I can hear Louis now!

*James Ketch, Founder and Artistic Director of the Carolina Jazz Festival*



2000 Award Winner!  
"Best Theatre"  
Cape Fear, NC  
"Best Professional Theatre"  
Specialty Magazine

# SIDE MAN

*By Warren Leight*

*Winner! 1999 Tony Award for "Best Play"*

*Spanning over three decades, Side Man captures the world of post-war jazz and the many musicians who lived from gig to gig, wanting only the chance to play their music.*

*With humor and compassion, playwright Warren Leight examines the extreme sacrifices the jazz life demanded of both musicians and their families.*

**January 31 - February 25, 2001**

*Coming soon to PlayMakers!*

*"Master Harold"*  
...AND THE BOYS

by Athol Fugard  
March 14-April 8

All's Well  
That Ends Well

by William Shakespeare  
April 25-May 20

*For tickets or more information ...*

Call (919) 962- PLAY (7529) or visit on the web at

[www.playmakersrep.org](http://www.playmakersrep.org)



## Jazz: Visual Evidence

February 9–March 3

John and June Allcott Gallery in the  
Hanes Art Center

In conjunction with the 2001  
Carolina Jazz Festival, artworks by  
John T. Scott and Douglas Vogel that  
are thematically and visually related  
to jazz will be exhibited in the Allcott  
Gallery at UNC-Chapel Hill.

Douglas Vogel's work is steeped in  
jazz and its history, not only as an  
homage to many of the jazz artists,  
but his paintings also adopt an  
improvisational development and  
structure that is a visual equivalent to  
many of the structures of jazz com-  
position and performance.

New Orleans artist John T. Scott's  
work plays off the city's history,  
music, landmarks and personalities.  
Scott was a recipient of a John D.  
MacArthur "Genius" Fellowship in  
1992 and has many prestigious  
awards and exhibitions to his credit.

Scott's and Vogel's work have been  
featured in numerous solo and  
group exhibitions, including Seeing  
Jazz, a traveling exhibition by the  
Smithsonian Institution.



Douglas Vogel  
Algoabeuno (Woody in You),  
1982-89  
mixed media

Jazz: Visual Evidence is curated  
by James Gadson, UNC-CH  
Department of Art.

Free and open to the public.

### Allcott Gallery Hours:

Mondays 9:15–1:45, 3:00–5:00

Tuesday 9:00–5:00

Wednesday 9:15–5:00

Thursday 9:00–5:00

Friday 8:00–5:00



John T. Scott  
Ibeji night, 1995  
mixed media, collage

An opening reception held in conjunction with the **Carolina Jazz Festival Kick-off Reception** will be held at the Ackland Art Museum on February 18, from 3:00 p.m. to 5:00 p.m.

## Southern Folklife Collection Exhibits Jazz, Blues and Gospel from the 20s and 30s

February 28–May 28

M–F, 8 a.m.–5 p.m.; Saturday

9 a.m.–1 p.m.

Free and open to the public.

Manuscripts Department in Wilson  
Library

Exhibit: "Black and Blue: Jazz and Race Records in the Southern Folklife Collection." The Southern Folklife Collection of the UNC Academic Affairs Library will curate an exhibit from its collection of jazz, blues and gospel recorded in the 1920s and 30s. The exhibit explores the legacy of race recordings, the first commercial recordings of African-American music marketed to African-Americans. Highlights will include recordings made by Louis Armstrong and records on Black Swan, the first record label owned and operated by African Americans. Visitors will also be able to listen to a compact disc sampling some of the recordings on exhibit. The exhibit will be in the Manuscripts Department in Wilson Library.



## OKeh RACE RECORDS —The— "Blue Book of Blues"

photo courtesy of the Southern Folklife Collection, UNC Libraries, UNC-Chapel Hill



## **The Jazz Age: UNC Humanities Program Weekend Seminar Explores the Roaring 20s**

4:30 p.m. Friday, January 19,  
through 1 p.m., Saturday, January  
21, 2001

The Jazz Age encapsulated a moment in American history that was at once dazzling and disconcerting. Remarkable for music and literature, the 1920s also brought important change to America's urban landscape, political culture, and economy.

We'll begin by exploring the Jazz Age in terms of several literary legends, notable among them Scott and Zelda Fitzgerald and Ernest Hemingway, whom Gertrude Stein famously labeled "a lost generation." Our seminar will go to the heights of the American artistic dream at home and abroad. Our seminar will go to sound a musical note with a presentation about Louis Armstrong, one of the legends of American expressive culture. We'll hear how Armstrong embodied both a musical and national style.

Next, we'll examine the city of Chicago as a Jazz Age urban case study. Tracing the city's meteoric rise from a tiny village on the shores of Lake Michigan to a hugely successful economic and political engine of almost 3 million by 1920 — when the "Second City" reached its apogee as perhaps the most heavily industrialized city on Earth — we'll

see that the "hog butcher to the world" was also noteworthy for its diversity, boisterous politics, stunning architecture, and rich cultural life. Finally, we'll see how the Jazz Age ushered in major artistic, economic, personal and political change in the lives of American women during the 1920's.

### **FACULTY AND TOPICS:**

"Scott, Zelda, Ernest and Their Jazz Age Friends"

Kimball King, Professor of English,  
UNC-CH

"Oh Play That Thing": Louis Armstrong and the Swing Era  
James Ketch, Professor of Music and  
Director of Jazz Studies, and  
Colleagues, UNC-CH

"Chicago, That Hustlin' Town"  
Peter Coclanis, UNC-CH George  
and Alice Welsh Professor of History

"Women, Politics, and the Jazz Age"  
Pamela Tyler, Associate Professor of  
History, North Carolina State  
University

"Perspectives on the Jazz Age"  
Professors King, Kech, Cloclanis,  
and Tyler



North Carolina Humanities Council  
*Weaving Cultures and Communities*



## **Feb. 23, 25, 26; March 4: Film and Video Festival**

sponsored by the Department of  
Communication Studies.

Films about the jazz age and con-  
temporary jazz. Free, open to the  
public.

"Bird," 7 p.m. Feb. 23, 211 Frank  
Porter Graham Student Union

"The Cotton Club," 7 p.m. Feb. 25

"Mo Betta Blues," 7 p.m. Feb. 26,  
209 Manning Hall

"The Benny Goodman Story," 7  
p.m. March 4, 208 Union, intro-  
duced with a lecture by Dr. Krin  
Gabbard, chair of the comparative  
studies department at the State  
University of New York - Stonybrook,  
author and editor of several books  
on jazz. Followed by questions and  
answers with Gabbard.

## **Phi Mu Alpha High School Jazz Festival**

Saturday February 24

8.a.m.-5:30 p.m.

Hill Hall Auditorium

and Person recital Hall

Jazz is alive in school music pro-  
grams across the country. Come join  
us to celebrate the work and  
achievement of some of North and  
South Carolina's finest jazz bands  
and combos. All the bands and  
combos perform before adjudicators  
who provided commentary and rat-  
ings for all the performances. Our  
judges for 2001 Carolina jazz  
Festival are trombonist Rick  
Simmerly, drummer Alvin Atkinson,  
Jr. and bassist John Brown. At the  
end of the day, the adjudicators  
along with festival hosts James  
Ketch, Chip Crawford, and the Jazz  
Band and Combos will perform for  
the students. The day ends with an  
awards ceremony in which top stu-  
dent performers, bands, and com-  
bos, are recognized. The event is  
free and the public is invited.



## **2001 Carolina Jazz Festival at The ArtsCenter**

### **An Infusion of Jazz For All the Senses**

Saturday, February, 24  
4:00 p.m. –until  
The ArtsCenter

Beginning with a musical Showcase at 4 p.m., the sounds, sights and taste of jazz will round out an afternoon and evening of ArtsCenter activities. At 6 p.m. The ArtsCenter's Star Gallery "Jazz in Art" exhibit will be officially opened with a poetry reading by artist Fred Good of the poems of one of the original "hipsters", Robert Boardman Vaughn. During his years as a poetry student at New York University, Vaughn spent time in the company of jazz legends including Charlie Parker and John Coltrane. Vaughn's poetry, which he left to Good after his death in 1972, was written for and about these and other jazz musicians.

From music to art to poetry to dance, the evening will also feature performances by the rhythm tap group, North Carolina Youth Tap Ensemble, and swing dancing. While enjoying the rich taste of Creole-style dishes, the music will continue with a jazz jam. No jazz party would be complete without a big swing band and an open dance floor, which is just how The ArtsCenter will end the evening.



photo courtesy of Louis Armstrong House and Archives at Queens College/CUNY

February 24

## Jazz Under the Stars

Sunday, February 25  
5:00 p.m. in the Star Theater  
Morehead Planetarium



A great way to spend a Sunday afternoon in late February is to experience jazz in the unique setting of Morehead Planetarium's Star Theater with its huge domed ceiling and seating in the round. You will feel as though you are outdoors under the stars soaking up the sounds of five UNC Jazz Combos presenting a collection of jazz standards and original works. These talented musicians appeared in Europe this summer and played under the stars at the Montreaux Jazz Festival in Switzerland, and the North Sea festival in the Hague, Holland. This is an opportunity to indulge your imagination and sway to the rhythms of great jazz.

Join the five outstanding combos from UNC Jazz Studies Program for a late afternoon treat in the beautiful Star Theater of the Morehead Planetarium. Coached by Chip Crawford and James Ketch, the UNC Jazz Combos feature 28 talented student artists who perform a wide variety of music and styles including jazz standards and original compositions. For this special afternoon in the Star Theater, expect to experience starry effects on the dome and to reach for the heavens with tunes like *Stella By Starlight*, *Stars Fell on Alabama*, *Stardust* and other favorites.

## **Jazz Festival Preview Concert features the Steve Wilson Sextet**

Wednesday, February 28

4:00 p.m.

Hill Hall

Meet Jazz Festival artists-in-residence, The Steve Wilson Sextet, featuring Steve Davis, trombone, and Ray Vega, trumpet, in this concert featuring the UNC Jazz Lab Band and several of the UNC Jazz Combos, directed by James Ketch and Chip Crawford. The sextet will perform their original music and join the UNC Jazz Lab Band and Combos as soloists. Free and open to the public.



February 28



# North Carolina Jazz Repertory Orchestra salutes Louis Armstrong, Count Basie, and Duke Ellington

Thursday, March 1  
8:00 p.m.  
Hill Hall Auditorium

Founded in early 1993 by James Ketch and Gregg Gelb, The North Carolina Jazz Repertory Orchestra has established a name for itself as one of the jazz repertory orchestras now playing. Jim Ketch is the Music Director of the orchestra.

**"Move over Lincoln Center and Smithsonian Jazz Repertory Orchestras. This band is not to be missed."**

Owen Cordle , Jazz Critic and Writer  
News & Observer  
Downbeat Magazine

The eighteen-piece orchestra feature the finest professional jazz musicians in North Carolina. The musicians of the North Carolina Jazz Repertory Orchestra have championed the jazz art form of Lionel Hampton, Stan Kenton, Woody Herman, and dizzy Gillespie, in locations from Carnegie Hall, The Kennedy Center, Piccolo Spoleto, and the Middle East, and in recording studio, clinic, and classroom. Many of the musicians are educators serving institutions of higher learning including the University of North Carolina at



**"The formation of the NC Jazz Repertory Orchestra is certainly an important development for the jazz world...I warmly welcome it..."**

Wynton Marsalis, Jazz Trumpet Artist

Chapel Hill, Pembroke State University, East Carolina University, North Carolina Central University , and Duke university.

During the first half of the concert the North Carolina Jazz Repertory Orchestra will pay tribute to Louis Armstrong through a performance of music of King Oliver's Creole Jazz Band, the Hot 5 and Hot 7, and Louis Armstrong's swing era orchestras. The Louis Armstrong big band charts has been provided by the Louis Armstrong Archives at Queens College in New York City. The second half of the concert will feature music of the Count Basie and Duke Ellington Orchestras. The Orchestra has delighted audiences since its inception in 1993 with the best in big band jazz.

## **Symposium: "Celebrating Louis Armstrong's Centennial"**

Friday, March 2  
9:00 a.m.–5:30 p.m.  
Person Recital Hall

This daylong symposium will be hosted by Thomas Brothers, Professor of Music from Duke University, author of *Louis Armstrong: In His Own Words* and James Ketch, Director of Jazz Studies at UNC-CH. Speakers will talk about the marching band tradition in New Orleans, the Harlem renaissance, Armstrong's autobiographies, treasures of the Louis Armstrong House and Archives, women in Armstrong's life, the Bettie Boop cartoon ca. 1930 featuring Armstrong, and Armstrong as portrayed in films from the 1940s and 50s. Several of the nationally-known symposium speakers were featured on Ken Burn's PBS documentary, *Jazz*.

**Thomas Brothers** is Professor of musicology at Duke University

**Michael Cogswell** is director of the Louis Armstrong House and Archives at Queens College in Flushing, N.Y. Cogswell played saxophone professionally for eight years before earning a master's degree in both jazz history and library science.

**Dr. Gerald Lyn Early** is professor of modern letters at Washington University in St. Louis with appointments in English and African and Afro-American Studies. Among his books is the *Culture of Bruising:*

*Essays on Prizefighting, literature and Modern American Culture*, which won a National Book Critics Circle Award.

**Dr. Krin Gabbard** is professor and chair of comparative studies at the State University of New York-Stonybrook and author of *Jammin at the Margins: Jazz and the American Cinema*.

**Dr. Lawrence Gushee** is professor emeritus of musicology at the University of Illinois, Urbana-Champaign, clarinetist, winner of two Guggenheim Fellowships and previously on the faculties at Yale University and the University of Wisconsin. A researcher on the early history of Jazz, he wrote "The improvisation of Louis Armstrong," a section in the 1998 book *In the Course of Performance*.

**Dr. John Joyce** is assistant professor of musicology and jazz at Tulane University in New Orleans.

**Dr. Charles Kinzer** of the music faculty at Longwood College in Virginia teaches music history, clarinet and saxophone and directs college jazz ensembles. A saxophonist and specialist in New Orleans jazz and early brass bands, he has performed with The Four Tops, Barbara Mandrell and Pete Fountain. His publications include an annotated index for *Brother's Louis Armstrong: In His Own Words*.

**Dr. Kathy Ogren**, history professor and director of the Johnson Center for Integrative Studies at the University of Redlands in Redlands California. Ogren wrote *Jazz Revolution: Twenties America and the Meaning of Jazz*.

**Robert O'Meally**, literature professor at Columbia University, wrote *The Craft of Ralph Ellison*, *Lady Day*, and *The Many Faces of Billie*, *Seeing Jazz*, *Duke Ellington: Beyond Category*, and *The Jazz Cadence of American Culture*. He was nominated for a Grammy for his work as co-producer and author of *The Jazz Singers*, a CD box-set produced by the Smithsonian.

**Bruce Boyd Raeburn**, is curator of the Hogan Jazz Archives at Tulane and a frequent writer of scholarly articles and liner notes about jazz and moderator of educational seminars on jazz.

photo courtesy of Louis Armstrong House and Archives at Queens College/CUNY





## When Rollins picks up the tenor sax, the world listens

Few living artists are as admired and revered as jazz musician Sonny Rollins.

As Downbeat.com cites, "For all his unparalleled genius as a thematic or motivic improviser, tenor saxophonist Sonny Rollins has remained somewhat a voice in the wilderness since the cult following of John Coltrane swept the jazz scene in the early '60s. Still, Rollins, who has continued to walk his own course during his more than 50-year career, is arguably the greatest saxophone player since Charlie Parker's explosion on the scene in the '40s."

Performing half a century with the greatest legends, Sonny Rollins remains one of the few surviving icons from a golden era of jazz. *Global Warming* was released in 1998, nearly fifty years after his 1949 recording debut. At age 70, he continues to astound audiences with his inimitable improvisational style and creative intensity.

Born 1930 in New York City, Rollins originally studied piano but soon turned to saxophone, under the mentorship of Thelonious Monk. He recorded tracks with Babs Gonzales, J.J. Johnson, Bud Powell and Miles Davis all before the age of 20.

By the early fifties, Rollins was sought after by Miles, Monk, the Milt Jackson Quartet and the Clifford Brown/Max Roach Quintet. During a three year golden period, he recorded *Work Time*, *Sonny Rollins Plus 4*, *Tenor Madness*, *Saxophone Colossus*, *Sonny Rollins Plays for Bird*, *Tour de Force*, and *Sonny Rollins Volume I*.

<b>Who?</b>	<b>Sonny Rollins</b>
<b>When?</b>	<b>Friday, March 2</b>
<b>Where?</b>	<b>Memorial Hall, UNC-CH</b>
<b>Tickets?</b>	<b>(919) 962-1449</b>



In 1959 Rollins abruptly withdrew from the public eye, spending much of the next three years practicing on the Williamsburg Bridge in New York. Rollins returned in 1962 with the album *The Bridge* and an intensified creativity, amazing

audiences with impromptu, stream of consciousness invention.

Withdrawing again from the public jazz scene in 1966, Rollins worked in Japan and India. He returned to the jazz scene full-time in the seventies with an expanded repertoire, and has since maintained a steady program of carefully chosen national and international performances, as well as recordings.

**Master Classes with  
artists-in-residence,  
The Steve Wilson  
Sextet  
Free and open to all  
Bring your own  
instrument.**

March 3  
10 a.m.-4 p.m.  
Hill Hall Auditorium

**Topics and Times**

Jazz improvisation	10 a.m.-noon
Writing and arranging for small combos	1-2 p.m.
Latin Jazz	2-3 p.m.
Master classes for saxophone, trombone and rhythm sections	3-4 p.m.

**UNC Jazz Bands  
with the Steve Wilson  
Sextet, featuring  
Steve Davis,  
trombone, and Ray  
Vega, trumpet  
in concert**

James Ketch, director  
Hill Hall Auditorium  
8:00 p.m.

Following the successful release of the *See the World* compact disc in the fall of 1999, the students of the UNC Jazz Studies program began to reflect in their actions and attitudes the remarkable transformation that was occurring in the program. They were seeking new musical passages.

In the summer of 2000, the UNC Jazz Band and Jazz Combos appeared at the Jazz A Vienne in Vienne, France, Montreaux Jazz Festival in Montreaux, Switzerland, and the North Sea Jazz Festival in Hague, The Netherlands,. The experience of performing at festivals featuring Wynton Marsalis, Michael Brecker, Roy Hargrove, McKoy Tyner, and Elvin Jones elevated the UNC Jazz Band's own music. Being "on the road" helped the UNC Bands develop a higher level of community.

Their newest CD, *Passages—Europe 2000*, speaks as much about who the UNC Band students wish to become as it does to what they have accomplished as musicians.

## The 2001 Carolina Jazz Festival's artists-in-residence are the Steve Wilson Sextet



A consummate sideman who has performed throughout the world with Chick Corea's Origin in recent years, Steve Wilson is joined by his regular core ensemble of Steve

Davis, trombone, Ray Vega, trumpet, Bruce Barth, piano, Ed Howard, bass, and Adam Cruz, drums.



Steve Davis has emerged as one of today's profound new voices on the trombone. He has

toured and recorded extensively with the bands of jazz legends Art Blakey, Jackie McLean and most recently Chick Corea's acclaimed sextet Origin.



Ray Vega is a native of the South Bronx and a veteran of salsa and Latin jazz bands of Tito Puente, Ray Barretto, Mongo Santamaria, Tito Nieves, and Celia Cruz. Ray has

established himself as one of the innovators of the new generation of Latin jazz players with his own fiery brand of real New York Latin Jazz—a true fusion of jazz repertoire of Latin rhythms.



Ed Howard is one of the most sought after bassists on the jazz scene today by both jazz legends and emerging band-leaders. In 1981, Ed was the recipient of a National

Endowment for the Arts award that enabled him to study with the great jazz bassist Buster Williams.



Bruce Barth has distinguished himself as an original and compelling pianist and formidable composer and arranger as well. His subtle touch, strong rhythmic concept, and interesting har-

monies are all part of a warm personal approach to the piano



Drummer Adam Cruz has performed with McKoy Tyner, Danilo Perez, and Steve Turre, but he is probably best known for his work with

Chick Corea, notable on Corea's "A Week At The Blue Note" and The Mingus Big Band's "Gunslinging Birds". He also played steadily with saxophonist David Sanchez in his Quintet.









# Celebrating Louis Armstrong's Centennial

**The 2001 Carolina Jazz Festival expresses appreciation to the following sponsors for their generous support:**

Carolina Center for Public Service

David G. Frey American Art Fund

Phi Mu Alpha Sinfonians

UNC-CH Departments of Art,

Communications Studies,

Dramatic Art,

English,

Music & Jazz Studies Program,

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IT'S ALL  
HERE  
JAZZ  
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South

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Expect the Unexpected